

Whitney Museum of American Art
at Philip Morris

The Forum Exhibition: Selections and Additions

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Whitney Museum of American Art
at Philip Morris
May 18–June 22, 1983

Supported by
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THE FORUM EXHIBITION OF MODERN AMERICAN PAINTERS

MARCH THIRTEENTH TO MARCH TWENTY-FIFTH, 1916

COMMITTEE

DR. CHRISTIAN BRINTON	ALFRED STIEGLITZ
ROBERT HENRI	DR. JOHN WEICHSEL
W. H. DE B. NELSON	WILLARD HUNTINGTON WRIGHT

ARTISTS

BEN BENN	ALFRED MAURER
THOMAS H. BENTON	HENRY L. McFEE
OSCAR BLUEMNER	GEORGE P. OP
ANDREW DASBURG	MAN RAY
ARTHUR G. DOVE	MORGAN RUSSELL
MARSDEN HARTLEY	CHARLES SHEELER
S. MACDONALD-WRIGHT	A. WALKOWITZ
JOHN MARIN	WM. AND MARGUERITE ZORACH

ON VIEW AT THE ANDERSON GALLERIES
FIFTEEN EAST FORTIETH STREET, NEW YORK

Whitney Museum of American Art
at Philip Morris
120 Park Avenue
New York, New York 10017

Hours

Monday-Saturday 11:00-6:00
Thursday 11:00-7:30

Staff

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"The Forum Exhibition: Selections and Additions" was organized by Anne Harrell, with the assistance of Ellen Mahoney, both Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program, 1981-82.

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New York, New York 10021

Title page illustration courtesy Archives of American Art

Preface and Acknowledgments

“The Forum Exhibition of Modern American Painters,” held at the Anderson Galleries in New York in 1916, was the single most important exhibition of its kind during the early years of the twentieth century. The exhibition was organized as America’s response to the Armory Show’s European section, which received unprecedented attention and interest at the expense of America’s native art. Its partial re-creation here offers us not only an excellent opportunity to rediscover and reassess the early work of many of the painters who were later to be considered among America’s foremost modern artists, but also to examine their role in the development of modern art in America. For most of these modernists, the paintings they exhibited at the Anderson Galleries remain the most original and experimental of their careers.

The Forum Exhibition has been the subject of two previous exhibitions in New York: “The Forum Exhibition, 1916,” organized by the Zabriskie Gallery in 1963, and

“The Forum Exhibition of Modern American Painters” at the A.C.A. Galleries in 1966, organized to commemorate the exhibition’s fiftieth anniversary. Although the present exhibition cannot be considered a definitive reconstruction, it does represent a serious, comprehensive attempt to locate all of the paintings included in the original exhibition. In undertaking this task many obstacles were encountered, not the least of which was the scarcity of early works of all of the artists and an ambiguous checklist. Careful consideration has been given to reproducing as closely as possible the visual impact of the original exhibition. Most of the works shown here can be definitely proven to have been in the 1916 exhibition; where additions were thought useful, the known subject, date, and style of missing work has guided the selection of supplementary pieces.

From the start, this exhibition has had the enthusiastic support of numerous peo-

ple. We are particularly indebted to Francis Naumann, who gave freely of his time and supplied many useful leads. Others who provided important information include: Matthew Baigell, Rutgers University, New Brunswick, New Jersey; John Baker; John Driscoll; Catherine Glasgow, Columbus Museum of Art, Ohio; Didi Kroll, Archives of American Art, Smithsonian Institution, Washington, D.C.; Judith McCandless, The Museum of Fine Arts, Houston; Peter Rosenberg; and Virginia Zabriskie and Debra Eigen, Zabriskie Gallery, New York.

Finally, we owe an enormous debt of gratitude to the many lenders, without whose generosity an exhibition of this kind would have been impossible.

Anne Harrell
*Helena Rubinstein Fellow,
Independent Study Program
Whitney Museum of American Art*

The Forum Exhibition: Selections and Additions

Modern art arrived in America in 1913 with the celebrated and controversial Armory Show in New York. This “International Exhibition of Modern Art,” as it was officially known, brought together for the first time in America the most avant-garde trends in late nineteenth- and early twentieth-century art—among them, Cubism, Fauvism, and expressionism. But of the nearly thirteen hundred paintings and sculptures in the show, it was the European section—about one-third of the works—which generated the greatest excitement. As a result, leaders in the American art world felt that this country’s most deserving artists were being critically neglected, a situation perpetuated by the numerous gallery exhibitions of European art that followed in the wake of the Armory Show.¹

“The Forum Exhibition of Modern American Painters” was a response to this one-sided perspective. Held at the Anderson Galleries in New York from March 13 through 25, 1916, it excluded foreign

entries, intending to divert public attention from European art and to promote interest in progressive American painting. The show represented “a comprehensive, critical selection” of nearly two hundred paintings and drawings by seventeen artists.² It was presented as the collaborative effort of the Forum Committee, a group of six prominent figures from different parts of the New York art community: Dr. Christian Brinton, advisory editor to *Art in America*, critic, and author of *Modern Artists* and the Panama-Pacific Exposition catalogue; Robert Henri, artist and the leader of The Eight; W.H. de B. Nelson, painter and the editor of *International Studio*; Alfred Stieglitz, artist, the editor and publisher of *Camera Work*, and proprietor of the Little Galleries of the Photo-Secession (the “291” gallery); Dr. John Weichsel, founder and president of the socialist-oriented People’s Art Guild, and a critic for *International Studio*; and Willard Huntington Wright, art critic of *The Forum* magazine.

The exhibition was conceived by Willard Wright, brother of the Synchromist painter Stanton Macdonald-Wright. Known as “America’s first aesthetician,” Willard Wright was then at the height of his career, having just published *Modern Painting: Its Tendency and Meaning* (1915).³ In 1914 he had helped organize the first American exhibition of Synchromism, an experience that encouraged him to mount another show. As Thomas Hart Benton recalled: “Willard and Stanton were hatching plans for another Synchromist exhibit, but they concluded that this time it would be politic to have it in conjunction with a few other artists.”⁴ Wright’s ambitious plans for an exhibition were realized through the support of Mitchell Kennerley, president of the Anderson Galleries (which underwrote all expenses) and publisher of *The Forum* magazine, under whose auspices the exhibition was organized.

By carefully selecting and presenting “the very best examples of the more modern

American art,”⁵ the organizers of the Forum Exhibition proposed to educate the public in the new achievements of American modernism and thereby win patronage for America’s native artists. With this goal in mind, the organizers produced an unusually extensive catalogue. It included individual forewords by the committee members, a statement and reproductions of works by each artist (with the exception of Marguerite Zorach), as well as an introductory treatise, “What is Modern Painting?,” by Willard Wright.⁶ For those who were interested in further study, a helpful bibliography was provided at the end of the catalogue, listing primarily articles from *Camera Work* and Wright’s *Forum* pieces. Three lectures explaining the importance and merit of the artists’ work were planned for the course of the show, although they never took place. The committee also wanted the educational tone of the show to help set standards for judging modern art. In the exhibition’s catalogue, W.H. de B. Nelson complained that

the Armory Show “was a fiasco for the reason that a plethora of material selected at haphazard confused the mind and failed to set any logical standards by which modern art could be estimated.”⁷

Despite the fact that all publicity, as well as catalogue statements, promoted the show as the work of the entire committee, only three of its members—Stieglitz, Weichsel, and Wright—actually selected the works. By adding the names of the three other members, Wright created the appearance of a committee—what Stieglitz called “a very clever tactical move.”⁸ Perhaps Wright also thought a large committee would forestall retaliation from more conservative critics of the day, namely, Royal Cortissoz, Kenyon Cox, and Frank Jewett Mather, Jr., each of whom he had attacked at length in *The Forum* two months earlier.

By the beginning of 1916, Wright was making studio visits and working with Stieglitz and Weichsel to narrow down the over fifty artists under consideration to a

preliminary group of twenty-one. These artists received a three-page circular from the Forum Committee detailing the scope and purpose of the exhibition and inviting them to participate.⁹ They were asked to submit twelve of their best and most recent paintings, along with five drawings, in addition to a four-hundred-word statement. Because Wright had created an uproar in his catalogue foreword to the Synchromist exhibition by criticizing other schools, the Forum artists were asked to make their statements non-critical and explanatory in nature. Each artist, moreover, was promised a separate wall, so that the show would be “in reality a series of one-man exhibitions.” Because the exhibition was conceived from the start as an ambitious survey of America’s most daring experiments in modern art, the artists were reminded that “the more modern the paintings, the better the committee would be pleased.”

As could be expected, the committee’s selection was not without its problems.

Thomas Hart Benton recalled several of them:

Artists who were not invited to participate felt their talents scorned. Some refused to participate because they did not like the company into which they were to be projected. A few among those who did participate looked down their noses at their fellow exhibitors. There were many artistic prides aroused and jostled.¹⁰

Man Ray accepted Wright's invitation to participate but felt he had been treated unfairly: "There was a large attendance at the opening; the Synchromists' canvases were huge and occupied the best places while mine had been hung off to one side in a corner. It peeved me somewhat—a guest should be entitled to more considerate treatment . . ."¹¹

Among the twenty-one artists in the preliminary list were such significant figures as Max Weber, Rockwell Kent, and Maurice Sterne, each of whom for various reasons declined to participate. Less well known were Edwin Grossman, Albert Mloch, Gus

Meyer, and Edward Fisk, who either chose not to exhibit or were later eliminated. Of the seventeen artists who comprised the Forum Exhibition, Wright asked Stieglitz to personally extend the invitations for Andrew Dasburg, Arthur G. Dove, Marsden Hartley, John Marin, Alfred Maurer, Henry Lee McFee, Abraham Walkowitz, and Charles Sheeler.¹² Oscar Bluemner, who had been a friend of Stieglitz's since 1913, was included in the show,¹³ as was George F. Of, a picture framer by profession who did framing for Stieglitz's gallery. Ben Benn and the Zorachs, all having exhibited at the People's Art Guild, were suggested to Wright by Weichsel.¹⁴ Wright, champion of the Synchromist movement, was responsible for the strong representation of Stanton Macdonald-Wright, Morgan Russell, and Thomas Hart Benton. Wright also invited Man Ray.

Despite the nationalistic nature of the exhibition, the paintings shown at the Anderson Galleries revealed a wide variety

of European influences. Before World War I, it was still customary for American artists to travel to Europe as part of their training, and most of the artists in the exhibition had made a tour or studied there. The impact of European art could be most clearly seen in the Impressionist-like landscapes of George Of, the Fauve-inspired work of Ben Benn, Alfred Maurer, and Marguerite and William Zorach, and the Analytic Cubist-style still lifes of Henry McFee.

Although the seventeen artists constituted a stylistically diverse group, their statements of intention in the catalogue emphasized the similarity of their concerns—with the formal qualities of painting (color, line, form, texture) rather than naturally depicted subject matter. Opinions differed over which of the elements had greater importance, but the majority opted for color and the reduction or simplification of form. Several of the artists, however, including Andrew Dasburg, Arthur Dove, Marsden Hartley, Stanton Macdonald-Wright, Morgan Russell, and

Charles Sheeler, exhibited some of the most fully non-objective works they were ever to produce. The work of the figurative painters, especially Benn and the Zorachs, shows the influence of Matisse.

Among the strongest advocates of abstraction in painting were the Synchromists, who worked with the spatial relationships of colors to produce color rhythms and to extend volumetric forms. The evolution of Morgan Russell's painting can be seen in the fourteen works he exhibited. One of the several early synchromies shown, *Still Life Synchromy* reveals his assimilation of Cézanne's color-form theories, in which spectral color relationships are used "to create form through light to convey mass and solidity."¹⁵ Russell stated in the catalogue that his next step after interpreting form in spatial color was the elimination of natural objects, which because of perspective conflicted with the Synchromist principles of volumetric color.¹⁶ Russell pointed to *Cosmic Synchromy* as an example of his

more advanced color abstractions and explained that the painting depicted "a spiralic plunge into space, excited and quickened by appropriate color contrasts." A year before the Forum show Russell had begun using a more sober, less spectral palette, as in the *Archaic Compositions*. He noted on a study for these paintings that he intended them to appear as "symphonies in three or four parts of superimposed and adjacent orders."¹⁷ Based on self-portraits, the *Archaic Compositions* anticipate Russell's return to figurative work later in 1915.

Of the twelve paintings Macdonald-Wright had in the show, three can be identified: *Organization No. 5*, *Arm Organization*, and *Synchromy 3*. Macdonald-Wright explained the necessity of abstraction in his work and, comparing it to the abstraction inherent in music, thought it to be the purist form of visual expression. His total abstractions, however, are based on careful study of the movement of human form and, like Russell's, were influenced by Michelangelo's

sculpture.

The other two artists in the Forum show most affected by Synchromism were Andrew Dasburg and Thomas Hart Benton. Dasburg and Russell had been close friends at the Art Students League of New York in 1907, and in 1914 they worked together in Paris. A year later, Dasburg began the series of Synchromist *Improvisations* shown at the Forum Exhibition. Of the nine works he exhibited, only two can be positively identified. *Improvisation* has the same rhythmic spiraling of forms seen in the paintings by Russell and Macdonald-Wright, yet in a more restrictive palette of Cézannesque blue-green. Although Dasburg also exhibited two still lifes, he made a distinction in the catalogue between the superiority of "pure" aesthetic emotion, based alone on "rhythms and form," and "illustrative reality."¹⁸

Under the influence of Macdonald-Wright, Benton began experimenting with Synchromism in the fall of 1915. Benton

produced a series of paintings, using vivid Synchromist colors, based on Michelangelo's early relief, *Battle of the Centaurs*. Three of these paintings were shown at the Forum Exhibition under the title *Figure Organization No. 1, No. 2, and No. 3*. In the catalogue, Benton expressed the same desire to create rhythm as did the Synchromists, although he emphasized the primacy of line over color and form:

The generation of the idea of form depends upon a comparison of contoural or linear extensions, their force, direction and the like; this generation is caused by attention to boundaries of shapes; the pre-eminent stimulus to realizing a cubic existence is line.... Color I use simply to reinforce the solidity and spatial position....¹⁹

In his review of the show, Willard Wright praised Benton, but more for his potential abilities than for his actual accomplishments; he believed Benton was not ready "to attempt anything as profound and difficult as an abstract expression."²⁰ Wright feared, however, that Benton's blatantly figurative compositions would appear to be

in opposition to the other Forum artists. He therefore suggested that Benton add a sentence to his catalogue essay, stating that he believed representation and abstraction to be of equal value.²¹

Man Ray also stressed the importance of the "absolute qualities" of painting—color, texture, organization of forms, and the planar surface. Man Ray was the only artist to recognize the flat surface as a significant element in painting, and, in fact, titled three of his thirteen works simply *Study in Two Dimensions*.²² The flat "see-through" figures in three other Forum paintings—*Invention/Dance [Dance]*, *Invention/Nativity [Black Widow]*, and *Invention/Promenade [Promenade]*—represent the obsession with two-dimensionality which began for Man Ray in 1914. Willard Wright described the artist's primary interest in painting planar surface:

Ray believes that painting, being done on a two-dimensional surface, should satisfy itself with this flat restraint.... That he has penetrated far

into the fundamental problems of formal order in two-dimensions is undeniable.²³

Wright also maintained that Man Ray's painting owed more to thought than to nature. Man Ray himself affirmed that "the artist is concerned solely with linking these absolute qualities directly to his wit, imagination and experience, without the go-between of a 'subject.'"²⁴

Even those modernists who preserved a closer resemblance to representational subject matter upheld the preeminence of the formal qualities of painting. Color was the basic concern for Alfred Maurer and George Of, while Ben Benn, Henry McFee, and Charles Sheeler emphasized color, line, and composition. Another prevalent concern expressed by the exhibiting Forum artists was the desire to make their painting a means of self-expression. The circle of artists associated with Stieglitz and his 291 gallery—Bluemner, Dove, Marin, Hartley, Walkowitz—all echoed Stieglitz's philosophy, amplified in *Camera Work*, that by

direct experience and cultivation of a unique, individual vision the artist can lay bare the inherent meaning concealed in the natural world. The immediacy of experience, "stripped to its essential," as Stieglitz put it, was central to their subjective approach to art. William Zorach, independent of any artistic circle, also championed the importance of the expressionistic quality of his own paintings. For these American modernists, art was a direct personal response "to things seen and felt," which they believed justified their creative liberties with reality.

The two artists who best represented the prevailing philosophy of the group surrounding Stieglitz were Dove and Hartley. Dove first met Stieglitz in 1909, when, with an introduction from Maurer, he visited the 291 gallery. A year later Stieglitz included Dove in the group exhibition "Younger American Painters" with, among others, Hartley, Marin, and Maurer. More important, however, Stieglitz gave Dove his first

one-man show in 1912, which included a series of ten untitled pastels known collectively as *The Ten Commandments* (1911–12). A number of these pastels, supplemented by at least five other works, were later exhibited in the Forum show under the title *Nature Symbolized A–N*.

Like Dove, Marsden Hartley sought to develop an individual style of expression which he thought related to the essence of a picture. From 1912 to 1915, Hartley had spent most of his time in Paris and Berlin. Because his most recent German paintings were delayed in transit, Hartley was represented in the Forum show by three works done some years earlier in Berlin: *Movement [Movements]*, *Portrait of a Young Man [Portrait of a German Officer]*, and *Portrait Movement*. Also included were three paintings done after his return to New York: *A Nice Time*, *One Portrait of One Woman*, and *Handsome Drinks*.

In *Movements*, Hartley had progressed from an abstract idiom which was still based

on the natural world, to a totally non-representational mode reflective of the style of the Blaue Reiter artists in Germany. Although more structured than other paintings in the series, the dynamic forms and exaggerated brushstrokes depict a forceful, heightened sense of movement. In *Portrait of a German Officer*, Hartley established a unique symbolic language to represent the death of his closest friend, a lieutenant in the German army. Returning to New York, Hartley became increasingly uncomfortable with his German military paintings and resorted to still lifes composed from simplified, clearly defined, flat shapes. One of these paintings, *One Portrait of One Woman* (probably a symbolic portrait of Gertrude Stein), shows Hartley employing devices from Synthetic Cubism to produce a rigorously frontal composition.

Much of the adverse criticism leveled at the Forum Exhibition was aimed at the pretentious claims made by the committee in the catalogue. Before the show opened

the committee had denied any financial connection between its members and the exhibition, but in a note to "The Buying Public," the committee made an ardent plea for the "cause" of American modernism by appealing to the viewer's patriotic and financial interests. The committee attributed the reluctance of the collector to buy modern art to the difficulty in differentiating between "the sincere and the insincere" artist. In addition to a general lack of understanding of modern art, the committee believed that the American public was confused by the disconcerting commercial promotion of the many "charlatans" who had aligned themselves with the modern movement. To encourage potential buyers, the committee guaranteed, "after a fashion," the quality of every painting in the show.

The committee's efforts to sell the works called into question its stated position as a non-commercial intermediary between the artists and the buying public, and its devotion "to the cause of serious art effort in

America."²⁵ In the *New York Mail*, J. E. Chamberlain criticized the show's lack of novelty by noting that many of the works had already been exhibited at the 291, Montross, or, particularly, the Daniel galleries.²⁶ He complained bitterly that "the point made by the committee that the exhibition is free from any commercial influence is hardly fair to dealers who had the courage to show these paintings before the Forum committee was born. Without the decried 'commercial influence' of Montross and Daniel many of these men never would have had a chance to show their work in public in New York."

No doubt the motives of the committee were honorable. As a group they were opposed to commercialism in the art world. Before the show opened, Wright had urged the artists to refrain from exhibiting at the competitive gallery, Montross. He reported to Weichsel that

[Ben Benn] told me he was not going to expose with Montross. Donald isn't either, and understand that you were successful with Benton.

This ought to teach Montross a lesson. All the men seem very nice about it. Of, of his own accord, said he wouldn't think of exhibiting with Montross under the circumstances; and Daniel was kind enough to send a personal envoy to Man Ray requesting him to stay out.²⁷

Considering the committee's attitude toward commercial galleries, it is not surprising that the Forum Exhibition was boycotted by New York dealers.

Among those most antagonistic to the Forum's nationalistic and ostensibly non-commercial purposes were the promoters of European modern art, particularly Robert J. Coady, director of the Washington Square Gallery. In a letter to the *New York Sun*, published a day before the opening of the exhibition (and reprinted with the gallery's advertisement at the end of the catalogue), Coady questioned the stated objectives of the show and challenged the organizers to back up their claims.²⁸ Although Coady promoted the cultivation of indigenous American art, he was also an art dealer with an

interest in European modernism. As such, he was skeptical and critical of the exclusively American nature of the show, as well as the committee's guarantee of the economic and artistic value of the paintings. Coady asked the committee to legally guarantee the stability of the market value of paintings for a period of five years.

The *Sun* published a rejoinder by Wright directly below Coady's letter. In answer to Coady's question concerning the merit of the paintings, Wright reiterated the qualifications of the committee members to endorse the paintings as "among the very best examples of American modernism." He conceded, however, that the paintings themselves did not depict any nationalistic elements and were American only to the extent that the artists were American. He maintained that the principal purpose of the Forum Exhibition was to remedy the neglect of American artists. But in the end, although he was still willing to guarantee the aesthetic value of the paintings as works of

art, Wright backed down from a legal assurance of their market value.

Wright's soft reply provoked Coady to submit another letter to the *Sun* the following week, this time even more condemning.²⁹ He insisted that the committee prove its guarantees. He observed that "at first inquiry into the truth of their position they immediately became humble and changed their first statement from 'the very best examples' to 'among the best' and that word juggling does not help to sustain their contentions." Of course, he did not fail to ridicule Wright for backing away from the financial guarantee implied in the preface to the catalogue. Coady concluded with a sour challenge: "Puzzle picture—find the guarantee." Although this ended his attack on the Forum Committee, Coady went on to develop his own definition of American modernism in *Soil*, a short-lived magazine he founded in December 1916.

Critics objected to the more substantive parts of the Forum catalogue as well.

Conservative writers felt that the lengthy explanations of modern art made by both the committee and the artists were excessive. Writing for *The Nation*, Frank J. Mather, Jr. a professor of fine arts at Princeton University, found that "in some ways it is pleasanter to read the multi-apologetic souvenir catalogue than to look at the pictures."³⁰ But ultimately, he advised the viewer "to consult his eyes, and not let his ears be tricked by the verbal programs of the patrons and exhibitors." Royal Cortissoz, art critic for the *New York Tribune* and a defender of academic painting, condemned the show, "where theory prevails," as a "sprawl of crude, eccentric color, all sound and fury, signifying nothing."³¹ Complaining that the numerous theories put forth in the catalogue only confused the issue and were no substitute for the paintings themselves, Cortissoz insisted that they be judged on their visual merit alone.

The committee, in the preface of the catalogue, had decided to measure the merit

of an artist's work by his degree of "seriousness" and, indeed, made it a prime criterion in the selection process. Frank Mather, as well as Coady, disapproved of this policy. Although Wright in fact agreed with them, his intention from the very first had been to prevent the kind of attacks made at the time of the Armory Show, that all modernists were charlatans and frauds. Ironically, Wright could have spoken for his critics when, two months before the Forum show opened, he reviewed the work of Oscar Bluemner:

The most we receive from this work now is sense of sincerity in purpose. This, of course, is not enough . . . the *significance* of opinions is all that should interest us. . . . What is demanded of art is not good intentions, but significant results. . . .³²

Not all critical reaction to the Forum Exhibition surrounded its promotional policies or the catalogue, nor was all of the response negative. The most perceptive review of the show came from English-born Charles H. Caffin, a pro-modernist writing

for the *New York American*.³³ Caffin was one of the first critics in America to discuss painting by means of a musical analogy. He observed that even in the paintings of the more realistic artists, natural imagery was subjected to abstract composition, which he compared to musical composition. Caffin commented on the "symphonic composition" of Macdonald-Wright—in the catalogue both he and Morgan Russell had explained their art in terms of musical and color harmony. As Caffin noted:

S. Macdonald-Wright carries further this emulation of the abstract form-building of the musical composer by substituting for sound notes the color notations of the spectrum.³⁴

Caffin nevertheless criticized the strict "scientific formulae" of Macdonald-Wright and Russell, complaining that these interfered with the aesthetic experience. The critic preferred the freer, more intuitive, abstract paintings of Marsden Hartley and Arthur Dove to the Synchromists' theoretical appli-

cations of color.

Of course, the staunchest advocates for the exhibition were its chief organizers—Wright, Stieglitz, and Weichsel. Full of admiration for Wright as a skilled diplomatic organizer, Stieglitz underlined the importance of the Forum Exhibition, which he believed had displayed more "spirit" than the Armory Show:

It was a magnificent show. Beautifully hung and nothing quite like its spirit has been seen since the Albright Art Gallery show six years ago.

And you know what that means. It was not so much the individual pictures which made the show as it was the spirit underlying the whole affair and the presentation of the work.³⁵

Writing to Morgan Russell, Stieglitz continued to commend the merits of the show, but expressed disappointment for Wright that there had been so few sales. Stieglitz himself had purchased from the exhibition *Archaic Composition No. 1*, in gratitude for which Russell had given him *Archaic Composition No. 2*. In his letter of thanks, Stieglitz complained that New York had not been fair to

the Forum show, as it had not been fair to 291.³⁶

Of the five professional critics on the committee, only Wright and Weichsel submitted reviews to their respective magazines, *The Forum* and *International Studio*.³⁷ As could be expected, both reviews resonated with praise for the show. Wright stressed the importance of American modernism and insisted that, next to the Armory Show, the Forum Exhibition was the most important show of modern art yet held in America. Wright's review consisted mainly of a lengthy formal analysis of each artist's work, which echoed the explanatory statements in the catalogue.³⁸ And even though he sought to establish American modern art, he discussed the paintings in relationship to the linear development of European modernism, evoking comparisons with French modern masters. As for Weichsel, he declared the show a success, pointing to the "large attendance of manifestly sympathetic persons." But he was perplexed over the

small number of sales: "All but the price lists seem to have done their work extremely well."³⁹

Even more important than presenting the public with a well-organized, educational survey of American modernism, the Forum Exhibition had a significant influence on all facets of American art, and on the Forum artists themselves. For some, it remained the major event in their artistic careers. The Forum Exhibition, although not as well known as the Armory Show, played a definitive role in the development and acceptance of modern art in America.

Anne Harrell

1. On American modernism in this period, see Milton Brown, *American Painting from the Armory Show to the Depression* (Princeton, N.J.: Princeton University Press, 1955), pp. 64–65; Gail Levin, *Synchronism and American Color Abstraction, 1910–1925*, exhibition catalogue (New York: George Braziller, Inc., in association with the Whitney Museum of American Art, 1978), pp. 30–35; and Judith Zilczer, "The World's New Art Center: Modern Art Exhibitions in New York City, 1913–18," *Archives of American Art Journal*, 14, no. 1 (1974), pp. 2–7.

2. "In Explanation," in *The Forum Exhibition of Modern American Painters*, exhibition catalogue (New York: Anderson Galleries, 1916), p. 5. The first large American exhibition to exclude European art was the "Exhibition of Contemporary Art" at the National Arts Club, New York, February 5–March 7, 1914. But the Forum Exhibition, perhaps because of its relative selectivity, had a greater impact.

3. John Weichsel referred to the show in its catalogue as an "enterprise" of Wright's and later, in a review of the show for *International Studio*, stressed that it was Wright who was primarily responsible for its conception and execution; see André Tridon, "America's First Aesthetician," *The Forum*, 55 (January 1916), p. 125. Wright continued to write art criticism for another year and in the late 1920s became famous as the author of the S.S. Van Dine mysteries.

4. Thomas Hart Benton, *An Artist in America* (New York: Robert M. McBride & Company, 1937), p. 37.

5. "In Explanation," in *The Forum Exhibition*, p. 5.

6. Wright's essay had been published earlier as the first chapter of his *Modern Painting* and in *The Forum* under the title "The Truth About Painting," 54 (October 1915), pp. 443–45.

7. W.H. de B. Nelson, Foreword to *The Forum Exhibition*, p. 34.

8. Alfred Stieglitz, letter to Paul Haviland, April 19, 1916, Stieglitz Archive of the Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

9. A copy of the Forum circular, together with extensive press clippings, is preserved in volume 38 of the Willard Huntington Wright Scrapbooks, a gift of Mrs. Willard Wright to the Rare Book and Manuscript Division of the Firestone Library, Princeton University, Princeton, New Jersey.

10. Benton, *An Artist in America*, p. 38.

11. Man Ray, *Self-Portrait* (New York: McGraw-Hill Book Company, 1963), pp. 66–67.

12. See Willard Huntington Wright, undated letter to Alfred Stieglitz, Stieglitz Archive of the Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

13. Oscar Bluemner had published an article in the June 1913 issue of Stieglitz's *Camera Work*: "Audiatur et altera pars: Some Plain Sense on the Modern Art Movement," pp. 25–38.

14. In a letter to Weichsel dated January 26, 1916, Wright reported that he went, at Weichsel's suggestion, to Benn's studio, liked his work, and invited him to show John Weichsel Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

15. William Agee, *Synchronism and Color Principles in American Painting, 1910–30*, exhibition catalogue (New York: M. Knoedler & Co., Inc., 1965), pp. 19–20.

16. Morgan Russell, "Explanatory Note," in *The Forum Exhibition*, unpaginated section.

17. See Agee, *Synchronism and Color Principles in American Painting*, p. 27.

18. Andrew Dasburg, "Explanatory Note," in *The Forum Exhibition*, unpaginated section.

19. Thomas Hart Benton, "Explanatory Note," in *The Forum Exhibition*, unpaginated section.

20. Willard Huntington Wright, "The Forum Exhibition," *The Forum*, 55 (April 1916), p. 459.

21. See Matthew Baigell, *Thomas Hart Benton* (New York: Harry N. Abrams, Inc., 1974), p. 34.

22. For a detailed study of Man Ray's experiments in abstraction, see Francis Naumann, "Man Ray, Early Paintings, 1913–16: Theory and Practice in the Art of Two Dimensions," *Artforum*, 20 (May 1982), pp. 37–46.

23. Wright, "The Forum Exhibition," pp. 467–69.

24. Man Ray, "Explanatory Note," in *The Forum Exhibition*, unpaginated section.

25. "In Explanation," in *The Forum Exhibition*, p. 6.
26. J.H. Chamberlain, "Little Novelty in Forum Exhibition," *New York Mail*, March 11, 1916, p. 7.
27. Willard Huntington Wright, letter to John Weichsel, January 26, 1916, John Weichsel Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
28. R.J. Coady, letter to the editor, *New York Sun*, March 12, 1916, p. 8.
29. R.J. Coady, letter to the editor, *New York Sun*, March 19, 1916, p. 8.
30. [Frank J. Mather, Jr.], "The Forum Exhibition," *The Nation*, March 23, 1916, p. 340.
31. Royal Cortissoz, "The Ten and Some Others on the Art of Painting," *New York Tribune*, March 12, 1916, pp. III-IV.
32. Willard Huntington Wright, "Art, Promise, and Failure," *The Forum*, 55 (January 1916), p. 38.
33. Charles H. Caffin, "Last Week: Forum Exhibition of Modern American Painters," *New York American*, March 29, 1916.
34. *Ibid.*
35. Alfred Stieglitz, letter to Paul Haviland, April 19, 1916, Stieglitz Archive of the Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.
36. Alfred Stieglitz, letter to Morgan Russell, April 24, 1916, Stieglitz Archive of the Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.
37. See Wright, "The Forum Exhibition," and John Weichsel, "The Forum Exhibition," *International Studio*, 57 (June 1916), pp. 115-17.
38. See Wright, "The Forum Exhibition," later revised and reprinted in *Camera Work*, 48 (October 1916), p. 60.
39. John Weichsel, "Another New Art Adventure," *International Studio*, 58 (July 1916), p. 115.

The statements on the following pages are excerpted from the explanatory notes each artist (except Marguerite Zorach) wrote for the Forum Exhibition catalogue.

Ben Benn



Ben Benn. *Figure*, 1915. Oil on canvas, 36 x 30 inches. Babcock Galleries, New York.



Ben Benn. *Mother and Child*, 1915. Oil on canvas, 36 x 27 inches. Whitney Museum of American Art, New York; Gift of Gertrude Vanderbilt Whitney 31.98.

Color should be used always harmoniously to give the spectator what the artist has felt before his subject, though it need not be necessarily a

replica of this subject.

I put in my work only the selected essentials of my inspiration, desiring, above all, that



Ben Benn. *Flowers and Landscape*, 1915. Oil on canvas, 27 1/8 x 22 1/8 inches. Babcock Galleries, New York.

my work shall be direct. This I try to obtain by continually editing the first impression until I feel that all unessentials have been eliminated.

Thomas Hart Benton

I believe that particular attention to consistency in method is bad, and for this reason employ any means that may accentuate or lessen the emotive power of the integral parts of my work.

In conclusion I wish to say that I make no distinctions as to the value of subject-matter. I believe that the representation of objective forms and the presentation of abstract ideas of form [are] of equal artistic value.



Thomas Hart Benton. *Three Figures*, c. 1915-16.
Oil on canvas, 25 x 24 inches. Tilden-Foley Galleries, New Orleans.



Thomas Hart Benton. *Figure Study*, c. 1916.
Charcoal on paper, 26 x 17 inches. Salander-O'Reilly Galleries, Inc., New York.

Oscar Bluemner

The only law a picture must conform to is that which it carries within itself, instead of submitting to rules from without; just as true art springs from within, while that which is caused from without is imitation.... Whatever inner impulse we address towards nature is abstract. Thus a landscape, as a motive for expression, undergoes a free transformation from objective reality to a subjective realization of personal vision. Thus the forms, tones, colors we call natural are so changed that the painting harmoniously corresponds to the idea by which it is inspired. Any pictorial idea imposes upon the process of transformation only one law—that of harmony. Hence painting may be as varied and novel, as characteristic and personal, as music is: free, bound only to its own inner laws.



Oscar Bluemner. *Space Motif, A New Jersey Valley*, 1914. Oil on canvas, 30 x 40 inches. Whitney Museum of American Art, New York; Gift of Mrs. Muriel D. Palitz 78.2.

Andrew Dasburg

In these pictures my intention has been to coordinate color and contour into a phantastic of form that will have the power to stimulate one's sense of the aesthetic reality....

I differentiate the aesthetic reality from the illustrative reality. In the latter it is necessary to represent nature as a series of recognizable objects. But in the former, we need only have the sense or emotion of objectivity. That is why I eliminate the recognizable object. When the spectator sees in a picture a familiar form, he has associative ideas concerning that form which may be at variance with the actual relation of the form in the picture: it becomes a barrier, or point of fixation, standing between the spectator and the meaning of the work of art. Therefore, in order to obtain a pure aesthetic emotion, based alone on rhythm and form, I eliminated all those factors which might detract the eye from the fundamental intention of the picture.



Andrew Dasburg, *Improvisation*, 1915-16. Oil on canvas, 35½ x 29½ inches.
Collection of Mr. and Mrs. Henry M. Reed.

Arthur G. Dove

I should like to enjoy life by choosing all its highest instances, to give back in my means of expression all that it gives to me: to give in form and color the reaction that plastic objects and sensations of light from within and without have reflected from my inner consciousness. Theories have been outgrown, the means is disappearing, the reality of the sensation alone remains.... My wish is to work so unassailably that one could let one's worst instincts go unanalyzed, not to revolutionize nor to reform, but to enjoy life out loud.



Arthur G. Dove. *Calf*, 1911-12. Pastel on paper, $17\frac{1}{2} \times 21\frac{1}{2}$ inches. Collection of Mr. and Mrs. William C. Janss.



Arthur G. Dove. *Nature Symbolized No. 1*, 1911-12. Pastel on paper, $18 \times 21\frac{1}{2}$ inches. Private collection.



Arthur G. Dove. *Nature Symbolized No. 3*, 1911-12. Pastel on board mounted on panel, 18×21 inches. Daniel J. Terra Collection, Terra Museum of American Art, Evanston, Illinois.

Marsden Hartley

It will be seen that my personal wishes lie in the strictly pictorial notion, having observed much to this idea in the kinetic and the kaleidoscopic principles. Objects are incidents: an apple does not for long remain an apple if one has the concept. Anything is therefore pictorial; it remains only to be observed and considered. All expression is illustration—of something.



Marsden Hartley. *One Portrait of One Woman*, 1916. Oil on board, 30 x 25½ inches. University Gallery, University of Minnesota, Minneapolis; Bequest of Hudson Walker from the Ione and Hudson Walker Collection.

Stanton Macdonald-Wright

I strive to divest my art of all anecdote and illustration, and to purify it to the point where the emotions of the spectator will be wholly aesthetic, as when listening to good music....

By placing pure colors on recognizable forms (that is, by placing advancing colors on advancing objects, and retreating colors on retreating objects), I found that such colors destroyed the sense of reality, and were in turn destroyed by the illustrative contour. Thus, I came to the conclusion that color, in order to function significantly, must be used as an abstract medium....

Having always been more profoundly moved by pure rhythmic form (as in music) than by associative processes (such as poetry calls up), I cast aside as nugatory all natural representation in my art. However, I still adhered to the fundamental laws of composition (placements and displacements of mass as in the human body in movement), and created my pictures by means of color-form which, by its organization in three dimensions, resulted in rhythm.



Stanton Macdonald-Wright. *Ann Organization*, 1914.
Oil on canvas, 36 x 30 $\frac{1}{2}$ inches. The Museum of Fine Arts,
Houston; Museum Purchase.



Stanton Macdonald-Wright. *Synchromy 3*, 1916. Oil on canvas, 28 $\frac{1}{2}$ x 28 $\frac{1}{2}$ inches. University Gallery, University of Minnesota, Minneapolis; Bequest of Hudson Walker from the lone and Hudson Walker Collection.



John Marin. *Dunes and Grass*, 1915. Watercolor on paper, 16 x 19 inches. Collection of Dr. and Mrs. Frederick R. Mebel.



John Marin. *Landscape*, 1915. Watercolor on paper, 19 x 15½ inches. Collection of Dr. and Mrs. Robert Leshner.

These works are meant as constructed expressions of the inner senses, responding to things seen and felt. One responds differently toward different things; one even responds differently toward the same thing. In reality it is the same thing no longer; you are in a different mood, and it is in a different mood....

So, in all human consciousness there are



John Marin. *Marin's Island, Maine*, 1915. Watercolor on paper, 16 x 19 inches. Philadelphia Museum of Art; A.E. Gallatin Collection.

the seekers and those who do not seek, the finders and those who do not find.

Coming down to my work, you have these pictures. They are the products of a seeker or a finder; or of a man who neither seeks nor finds.

Alfred Maurer

My main concern in painting is the beautiful arrangement of color values—that is, harmonized masses of pigment, more or less pure.

For this reason, it is impossible to present an exact transcription of nature....

It is necessary for art to differ from nature, or we would at once lose the raison d'être of painting. Perhaps art should be the intensification of nature; at least, it should express an inherent feeling which cannot be obtained from nature except through a process of association....

The artist must be free to paint his effects. Nature must not bind him, or he would have to become more interested in the subject-matter before him than in the thing he feels needs expression. In my case, where I am interested in the harmonic relation of color volumes, I consider the tonal values first. This is why my pictures differ from the scene which they might seem to represent.



Alfred Maurer. *Landscape*, c. 1911. Oil on canvas, 32 x 25½ inches. Museum of Art, Carnegie Institute, Pittsburgh; Gift of Bertha Schaefer.



Alfred Maurer. *Landscape*, c. 1912. Oil on board, 32½ x 25½ inches. Weyhe Gallery, New York.

I am endeavoring, by analysis, to find the essential planes of the emotional form of my motif, and to realize these planes by right placing of color and line, and by such a just relation of shape to shape, that the canvas will be, when completed, not a representation of many objects interesting in themselves, but a plastic unit expressive of my understanding of the form-life of the collection of objects.



Henry Lee McFee, *Still Life*, 1916. Oil on canvas, 20 x 16 inches.
Columbus Museum of Art, Ohio; Gift of Ferdinand Howald.

George F. Of

To create art it is necessary to have had an inspiration, and this takes place only when one reacts aesthetically to certain groupings of color and form. Why these groupings move us is inexplicable, although the ability to translate our emotions before them onto a canvas must be the result of intelligence in the painter. Essaying the exact reproduction of them only leads to an inorganic and chaotic mass of data.

To make the canvas live a life of its own, irrespective of its inspiration, is my aim; and this can only be accomplished by him who perceives the causes underlying the life of his subject....

I have tried to solve the problem of producing form by means of pure color, my ambition being to create a thing of joy.



George F. Of, *Landscape*, c. 1913. Oil on panel, 7 1/4 x 9 1/2 inches. Collection of Baker/Pisano.



George F. Of, *The Mill*, c. 1913. Oil on panel, 8 1/2 x 10 1/2 inches. Collection of Baker/Pisano.



George F. Of, *Trees in Landscape*, c. 1913. Oil on panel, 7 x 9 inches. Ira Spanierman Gallery, Inc., New York.



George F. Of, *Woodland Landscape*, c. 1913. Oil on panel, 7 1/4 x 11 1/2 x inches. Ira Spanierman Gallery, Inc., New York.

Man Ray

The creative force and the expressiveness of painting reside materially in the color and texture of pigment, in the possibilities of form invention and organization, and in the flat plane on which these elements are brought to play.

The artist is concerned solely with linking these absolute qualities directly to his wit, imagination and experience, without the go-between of a "subject." Working on a single plane as the instantaneously visualizing factor, he realizes his mind motives and physical sensations in a permanent and universal language of color, texture and form organization. He uncovers the pure plane of expression that has so long been hidden by the glazings of nature imitation, anecdote and the other popular subjects.

Accordingly the artist's work is to be measured by the vitality, the invention and the definiteness and conviction of purpose within its own medium.



Man Ray. *Invention/Dance [Dance]*, 1915. Oil on canvas, 36 x 28 inches. Private collection.

Morgan Russell



Morgan Russell, *Still Life Synchrony*, 1912-13. Oil on board, 15 x 18 inches. Collection of Mr. and Mrs. Fayez Sarofim.



Morgan Russell, *Cosmic Synchrony*, 1915. Oil on canvas, 16 1/2 x 13 1/4 inches. Munson-Williams-Proctor Institute, Utica, New York.



Morgan Russell, *Archaic Composition No. 1*, 1915-16. Oil on canvas, 16 x 10 1/4 inches. The Museum of Modern Art, New York; Given anonymously.



Morgan Russell, *Archaic Composition No. 2*, 1915-16. Oil on canvas, 16 x 10 1/4 inches. The Museum of Modern Art, New York; Given anonymously.

My first synchronies represented a personal manner of visualizing by color rhythms; hence my treatment of light by multiple rainbow-like color-waves which, expanding into larger undulations, form the general composition.

In my next step I was concerned with the elimination of the natural object and with the retention of color rhythms. An example of this period is the Cosmic Synchrony. The principal idea in this canvas is a spiralic plunge into space, excited and quickened by appropriate color contrasts.

In my latest development I have sought a

"form" which, though necessarily archaic, would be fundamental and permit of steady evolution, in order to build something at once Dionysian and architectural in shape and color...

While there will probably always be illustrative pictures, it cannot be denied that this century may see the flowering of a new art of forms and colors alone. Personally, I believe that non-illustrative

painting is the purest manner of aesthetic expression, and that, provided the basic demands of great composition are adhered to, the emotional effect will be even more intense than if there was present the obstacle of representation. Color is form; and in my attainment of abstract form I use those colors which optically correspond to the spatial extension of the forms desired.

Charles Sheeler

I venture to define art as the perception through our sensibilities, more or less guided by intellect, of universal order and its expression in terms more directly appealing to some particular phase of our sensibilities...

One, two or three dimensional space, color, light and dark, dynamic power, gravitation or magnetic forces, the frictional resistance of surfaces and their absorptive qualities, all qualities capable of visual communication, are material for the plastic artist; and he is free to use as many or as few as at the moment concern him. To oppose or relate these so as to communicate his sensations of some particular manifestation of cosmic order—this I believe to be the business of the artist.



Charles Sheeler. *Landscape No. 1* 1914, 1914. Oil on panel, 13 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches. Private collection.



Charles Sheeler. *Landscape No. 6*, 1914. Oil on panel, 13 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches. Private collection.



Charles Sheeler. *Landscape No. 1*, 1915. Crayon on paper, $6\frac{1}{4}$ x $9\frac{1}{4}$ inches. Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Gift of Mrs. Charles B. Hoyt.



Charles Sheeler. *Landscape No. 8*, 1915. Oil on canvas, 14 x 18 inches. Private collection.



Charles Sheeler. *Landscape No. 9*, 1916. Oil on canvas, 24 x 18 inches. Collection of Mr. and Mrs. Malcolm G. Chace.

Abraham Walkowitz

In speaking of my art, I am referring to something that is beneath its dress, beneath objectivity, beneath abstraction, beneath organization. I am conscious of a personal relation to the things which I make the objects of my art.... I do not avoid objectivity nor seek subjectivity, but try to find an equivalent for whatever is the effect of my relation to a thing, or to a part of a thing, or to an afterthought of it. I am seeking to attune my art to what I feel to be the keynote of an experience.... If my art is true to its purpose, then it should convey to me in graphic terms the feeling which I received in imaginative terms. That is as far as the form of my expression is involved.

As to its content, it should satisfy my need of creating a record of an experience.



Abraham Walkowitz. *The Kiss*, 1906. Pencil on paper, 9 1/8 x 6 3/4 inches. The Metropolitan Museum of Art, New York; The Alfred Stieglitz Collection.

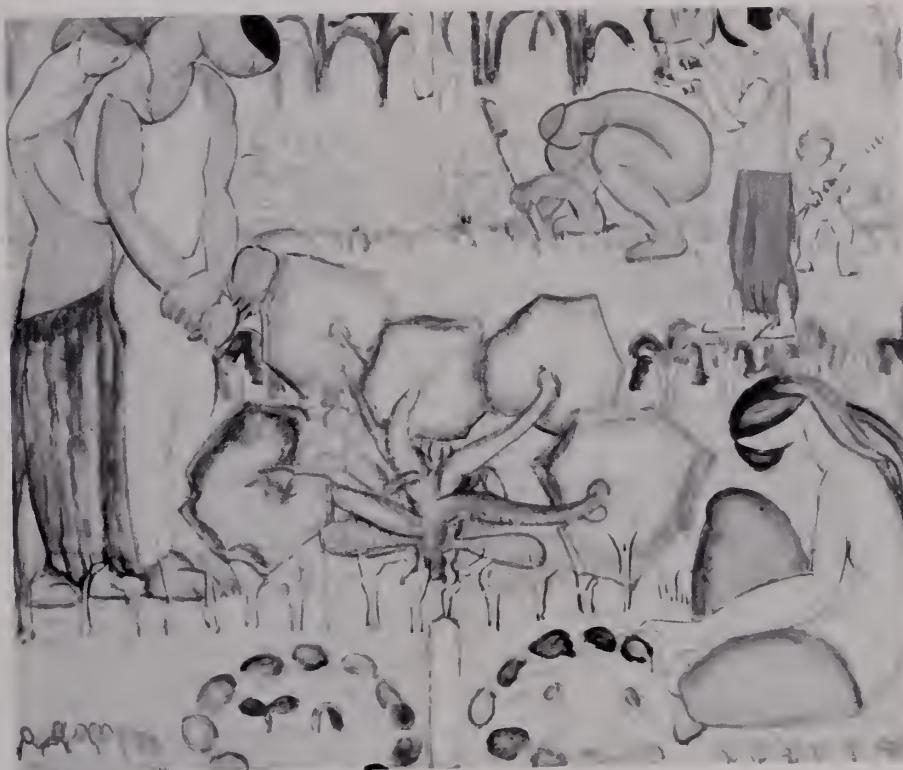


Abraham Walkowitz. *Creation*, 1914. Pastel on paper; eight sheets, 35 1/8 x 45 1/8 inches overall. The Metropolitan Museum of Art, New York; The Alfred Stieglitz Collection.

Marguerite Zorach



Marguerite Zorach, *Moonlight*, 1910. Oil on canvas, 16 x 12 1/4 inches.
Collection of Baker/Pisano.



Marguerite Zorach, *The Garden*, 1914. Oil on canvas, 30 x 40 inches. Collection of Francoise and Harvey Rambach.

William Zorach

It is the inner spirit of things that I seek to express, the essential relation of forms and colors to universal things. Each form and color has a spiritual significance to me, and I try to combine those forms and colors within my space to express that inner feeling which something in nature or life has given me.

The moment I place one line or color upon my canvas, that moment I feel the need of other lines and colors to express the inner rhythm. I am organizing a new world in which each form and color exists and lives only in so far as it has a meaning in relation to every other form and color in that space.



William Zorach, *Spring*, 1913. Oil on canvas, 40 x 46, including carved wood frame. Andrew Crispo Gallery, New York.



Checklist

Dimensions are in inches, height preceding width; dimensions of works on paper refer to sheet size. In cases where the title of a work has changed, the present title is given in brackets.

Brief commentaries have been provided for works not included in the original Forum Exhibition.

Ben Benn (1884–1983)

Figure, 1915

Oil on canvas, 36 x 30

Babcock Galleries, New York

Flowers and Landscape, 1915

Oil on canvas, 27 1/4 x 22 1/4

Babcock Galleries, New York

Mother and Child, 1915

Oil on canvas, 36 x 27

Whitney Museum of American Art,

New York; Gift of Gertrude Vanderbilt

Whitney 31.98

Thomas Hart Benton (1889–1975)

Three Figures, c. 1915–16

Oil on canvas, 25 x 24

Tilden-Foley Galleries, New Orleans

Although Benton said he later destroyed his Forum Exhibition paintings, *Three Figures* fits his own description of the figurative work included in the show. Moreover, this

painting was formerly in the Cosgrove collection, which also included a painting by Arthur G. Dove from the Forum Exhibition.

Figure Study, c. 1916

Charcoal on paper, 26 x 17

Salander-O'Reilly Gallery, Inc., New York

Benton wrote in 1949 that he believed this study was in the Forum Exhibition and that John Weichsel had purchased the work in the late spring of 1916.

Oscar Bluemner (1867–1938)

Space Motif, A New Jersey Valley, 1914

Oil on canvas, 30 x 40

Whitney Museum of American Art, New York; Gift of Mrs. Muriel D. Palitz 78.2

Andrew Dasburg (1887–1979)

Improvisation, 1915–16

Oil on canvas, 35 1/2 x 29 1/2

Collection of Mr. and Mrs. Henry M. Reed

Of the six paintings and three drawings Dasburg exhibited, this is the only painting known to have survived.

Arthur G. Dove (1880–1946)
Calf, 1911–12

Pastel on paper, 17 3/4 x 21 1/4

Collection of Mr. and Mrs. William C. Janss

Nature Symbolized No. 1, 1911–12

Pastel on paper, 18 x 21 1/2

Private collection, courtesy Andrew Crispo Gallery, New York

Nature Symbolized No. 3, 1911–12

Pastel on board mounted on panel, 18 x 21

Daniel J. Terra Collection, Terra Museum of American Art, Evanston, Illinois

Marsden Hartley (1877–1943)

One Portrait of One Woman, 1916

Oil on board, 30 x 25 1/4

University Gallery, University of Minnesota, Minneapolis; Bequest of Hudson Walker from the lone and Hudson Walker Collection

Stanton Macdonald-Wright (1890–1973)

Arm Organization, 1914

Oil on canvas, 36 x 30 1/4

The Museum of Fine Arts, Houston; Museum Purchase

Synchrony 3, 1916

Oil on canvas, 28 1/4 x 28 1/4

University Gallery, University of Minnesota, Minneapolis; Bequest of Hudson Walker from the lone and Hudson Walker Collection

John Marin (1870–1953)

Dunes and Grass, 1915

Watercolor on paper, 16 x 19

Collection of Dr. and Mrs. Frederick R. Mebel

Willard Wright purchased this landscape from Marin in 1916.

Landscape, 1915

Watercolor on paper, 19 x 15 1/4

Collection of Dr. and Mrs. Robert Leshner

Marin's Island, 1915

Watercolor on paper, 16 x 19

Philadelphia Museum of Art; A.E. Gallatin Collection

Alfred Maurer (1868–1932)

Landscape, c. 1911

Oil on canvas, 32 x 25 1/2

Museum of Art, Carnegie Institute, Pittsburgh; Gift of Bertha Schaefer

Landscape, c. 1912
Oil on board, 32 $\frac{1}{2}$ x 25 $\frac{1}{2}$
Weyhe Gallery, New York

Maurer exhibited thirteen landscapes and three still lifes in the Forum show. This painting appears to have been done at the same spot as the landscape illustrated in the exhibition's catalogue (formerly in the collection of Arthur Weyhe, now in another private collection). This painting, varying only slightly from the one illustrated, is composed of more tightly handled brushstrokes.

Henry Lee McFee (1886–1953)
Still Life, 1916
Oil on canvas, 20 x 16
Columbus Museum of Art, Ohio; Gift of Ferdinand Howald

George F. O'F (1876–1954)
Landscape, c. 1913
Oil on panel, 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$
Collection of Baker/Pisano

The Mill, c. 1913
Oil on panel, 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$
Collection of Baker/Pisano

Trees in Landscape, c. 1913
Oil on panel, 7 x 9
Ira Spanierman Gallery, Inc., New York

Woodland Landscape, c. 1913
Oil on panel, 7 $\frac{1}{2}$ x 11 $\frac{1}{2}$
Ira Spanierman Gallery, Inc., New York

Man Ray (1890–1976)
Invention/Dance/Dance, 1915
Oil on canvas, 36 x 28
Private collection, courtesy Andrew Crispo Gallery, New York

Morgan Russell (1886–1953)
Still Life Syncromy, 1912–13
Oil on board, 15 x 18
Collection of Mr. and Mrs. Faye Sarofim

Cosmic Syncromy, 1915
Oil on canvas, 16 $\frac{1}{2}$ x 13 $\frac{1}{2}$
Munson-Williams-Proctor Institute, Utica
New York

After the show Russell, who had spent a month in New York during its presentation, gave Willard Wright two of his Forum paintings, *Cosmic Syncromy* and *Au Lait* (now lost). Wright also bought one of Russell's four drawings from the show. Leo Stein, a friend of Russell's, acquired the other three.

Archaic Composition No. 1, 1915–16
Oil on canvas, 16 x 10 $\frac{1}{2}$
The Museum of Modern Art, New York;
Given anonymously

Archaic Composition No. 2, 1915–16
Oil on canvas, 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$
The Museum of Modern Art, New York;
Given anonymously

Charles Sheeler (1883–1965)
Landscape No. 1 1914, 1914
Oil on panel, 13 $\frac{1}{2}$ x 10 $\frac{1}{2}$
Private collection

Among the works Sheeler is known to have painted shortly after the Armory Show, only *Landscape No. 1 1914* and *Landscape*

No. 6 are extant. He included both of these paintings in the Forum Exhibition, along with at least two additional abstract works noted in his copy of the catalogue.

Landscape No. 6, 1914
Oil on panel, 13 $\frac{1}{2}$ x 10 $\frac{1}{2}$
Private collection

Landscape No. 1, 1915
Crayon on paper, 6 $\frac{1}{2}$ x 9 $\frac{1}{2}$
Fogg Art Museum, Harvard University
Cambridge, Massachusetts; Gift of Mrs. Charles B. Hoyt

Another of Sheeler's landscapes in the Forum Exhibition was *Landscape No. 1* (1915), now in the collection of the Lane Foundation. A study for the Lane painting, this drawing is listed as *Landscape No. 1* in the 1926 auction catalogue for the John Quinn Collection, and may be one of the four drawings Sheeler had in the show.

Landscape No. 8, 1915

Oil on canvas, 14 x 18

Private collection, courtesy Andrew Crispo
Gallery, New York

Landscape No. 9, 1916

Oil on canvas, 24 x 18

Collection of Mr. and Mrs. Malcolm G. Chace

Recording his reactions to each of the Forum artists in his own copy of the exhibition catalogue, Oscar Bluemner was most impressed by the work of Charles Sheeler. Bluemner made sketches of the Sheeler paintings in the exhibition, and according to the sketches, this work was shown as *Landscape No. 1* (1916).

Ahraham Walkowitz (1878–1965)

The Kiss, 1906

Pencil on paper, 9 1/8 x 6 1/8

The Metropolitan Museum of Art, New York;
The Alfred Stieglitz Collection

Creation, 1914

Pastel on paper; eight sheets, 35 1/4 x 45 15/16
overall

The Metropolitan Museum of Art, New
York, The Alfred Stieglitz Collection

Marguerite Zorach (1887–1968)

Moonlight, 1910

Oil on canvas, 16 x 12 1/2

Collection of Baker/Pisano

The Garden, 1914

Oil on canvas, 30 x 40

Collection of Françoise and Harvey Rambach

William Zorach (1887–1966)

Spring No. 1, 1913

Oil on canvas, 40 x 46, including carved
wood frame

Andrew Crispo Gallery, New York

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